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Author(s): Edith Whitehurst Williams

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Morgan La Fee as Trickster in *Sir Gawain and the Green Knight*

EDITH WHITEHURST WILLIAMS

THIS study has grown out of a rather commonplace observation about the structure of the Middle English *Sir Gawain and the Green Knight* and two questions which derive from it. It has long been observed that in a poem which is almost perfect in its architectonic construction, it is a notable flaw that the entire action is disposed of in an incidental way at the end of the poem as a trick of Morgan La Fee. This leads me to ask first why this does not bother us more than it does—why do we accept such a flagrant *dea ex machine* as logically probable, without any jarring sense that the author has not played fairly with us? This is answered in part by the fact that we, like the fourteenth century audience, are well acquainted with Morgan's tricks from other sources. But this leads to the further question of why we so readily accept this complex and ambiguous character in all her guises, especially when so often we encounter her only in fragmentary and mutually contradictory incidents. My tentative reply to this question is that the character of Morgan La Fee, deriving as it does from the oldest Celtic myths (and having as it does analogues in other mythologies) is a truly archetypal figure in the sense in which Carl Gustav Jung uses the term. Consequently, her behaviour strikes a chord of recognition in the psyche of the audience, so that our response is not dependent on the information any given storyteller or poet shares with us, a response which leaves us with the deep sense of gratification that comes with an enhanced self-awareness. It is to the pursuit of this hypothesis that I have directed the following investigation.[1]

The flaw in the plot rests on the fact that in a poem of 2530 lines, packed with the action necessary to a medieval romance, scarcely 35 lines are devoted to the instigator of that action, and two-thirds of those lines occur after the dénouement when her identity and purposes are revealed. The problem is not a question of rambling romance style, for Gawain's exploits are not random encounters by wood and stream. A clear-cut relationship of events is established when the monstrous Green Knight rides into Arthur's court on New Year's Day and dares any of its knights to cut off his head; thence it proceeds to a logical conclusion when Gawain meets him at the Green Chapel a year later to fulfil his part of the bargain by undergoing the same ordeal. In the interim, Gawain has endured a year of anxious anticipation followed by an arduous journey northward, but the poet wisely suppresses all secondary adventures to keep the focus on the central plan. Gawain's holiday respite at Bercilak's castle is appropriate to the circumstances, and his further, and more crucial, trial—a three-day siege of temptation by Bercilak's wife—grows logically out of the situation. But only after the hero has successfully evaded seduction and survived the beheading test, does the Green Knight reveal himself as Bercilak and explain that the whole matter was a trick of Morgan La Fee, devised to terrorize Guinevere and test the pride of Arthur's court.

When we agree with earlier scholars, such as James R. Hulbert, that Bercilak's explanation is 'inherently unreasonable,'[2] or with G. L. Kittredge that 'the motive in question is not well worked into the fabric of the story,'[3] we are looking at events only in the light of literary conventions. This viewpoint does not take into account the psychological aspects of Morgan's character nor the impact of her intervention on

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Gawain's development. When we deal with Morgan as a mythic figure and trace her evolution from a primitive mythology, we discover that slight though her role is in this poem, it contains the essential elements of the trickster archetype with all its contradictions, and that however malevolent her initial intent may have been, it has an ultimately salutary effect on Gawain because it presses him into the discovery of his own humanity. To consider the character in this light, it is necessary to review the basic postulates of Jung's analytic psychology as it explains this particular archetype.

Initially, Jung posits a 'human nature,' claiming that 'man is born with a specifically human mode of behaviour and not with that of a hippopotamus or with none at all. Integral to his characteristic behaviour is his psychic phenomonology, which differs from that of a bird or a quadruped.'[4] This theory embraces the instincts and classifies as human those unconscious processes which are common to the species and which occur 'uniformly and regularly.' They 'show the mark of compelling necessity' not initially subject to the will, and include such drives as the urge towards generation or towards survival.[5] Over and beyond these points, Jung is convinced that there has been an evolutionary development of the brain, comparable to and perhaps a part of biologic evolution, by which history of the race, a deposit of world-processes, has become embedded in the brain and the sympathetic nervous system.[6] He soes not believe that man comes into the world with a mind that is a complete *tabula rasa,* but that 'He is born with a brain that is the result of development in an endlessly long chain of ancestors. This brain is produced in each embryo in all its differentiated perfection, and when it starts functioning it will unfailingly produce the same results that have been produced innumerable times before in the ancestral line.'[7] The hereditary 'psychoid material' resides in a collective unconscious, as contrasted to the personal unconscious which develops from the individual's life experience. It is on the basis of his conviction concerning this unique human psychic phenomenon that Jung constructs the theory of the archtypes.

Jung is very careful to designate that he is not postulating an inheritance of ideas, but proposing the inherited possibilites of ideas.[8] The archetypes represent a mode of apprehension, a 'primordial image,' by means of which man inwardly pictures his world in a fairly uniform and regular manner which makes it possible to deal with instinct and 'refine' it into human action.[9] It is in myth and fairytale that we discover evidence of the 'uniformity and regularity' of these images. We find forms 'that have received a specific stamp and have been handed down through long periods of time,' comparable to what Lévy-Bruhl denotes by *représentations collectives* among primitives.[10]

Jung lists among the archetypes those characteristic patterns for human behaviour such as the anima and animus, child, father, mother, maiden, self, wise old man, and shadow, all of which recur in the myths and great religions of all time.[11] It is the shadow which stands nearest the threshold of consciousness and contains that darker side of self which we prefer not to see.[12] It is from this archetype, with certain predictable developments, that the trickster derives. Jung's essay 'On the Psychology of the Trickster' was written as a commentary on Paul Radin's study of a myth cycle and appears as Part Five of Radin's book. Therefore, before considering Jung's comments, it will be useful to see how applied anthropology casts light on the figure which looms so large both in myth and in human adaptation.

Radin collected a complete and authentic group of Winnebago myths concerning Wakdjunkaga, the trickster, as well as similar tales from other North American tribes. He found that all represented a mischievous shape-shifter, very close to nature and

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often appearing in theriomorphic form, as the hare, the coyote, or the raven. Radin's collation led him to conclude that once he had sifted through the extraneous accretions, one central plot emerged. In the earliest time, 'In a world that has no beginning and no end, an ageless and Priapus-like protagonist is pictured strutting across the scene, wandering restlessly from place to place, attempting, successfully and unsuccessfully, to gratify his voracious hunger and his uninhibited sexuality.'[13] Although at first he seems to have no purpose, by the end of the cycle a new figure has developed, and with the transformation comes a new psychological orientation. There is no doubt for Radin that the early phase recalls vague memories of an archaic past where there was no clear-cut differentation between the divine and the non-divine. But the trickster figure is not static. As Radin phrases it, it is his task 'to grow up and see that human beings grow up with him . . . What happens to him happens to us.'[14] The increasing capacity for differentation in the human aspect of the figure is always accompanied by an increasing capacity to benefit mankind, a movement toward the divine. Typically, the Winnegabo cycle ends with the trickster's departure into another (divine) world, after ridding the great Mississippi valley of all those beings that were molesting people. This growing up entails a clearer comprehension of the social world, and often includes a prolific production of children.[15]

Jung draws from other myths and folktales as well as historic incidents to reinforce Radin's conclusion. He particularly points to the alchemical figure of Mercurius, with his sly jokes and malicious pranks, his powers as a shape-shifter, his dual nature, half-animal half-divine, and most especially his approximation to the figure of a saviour.[16] Jung agrees that 'in his clearest manifestations he is a faithful copy of an absolutely undifferentiated consciousness'—that phase of consciousness which Jung designates as the shadow.[17] But psychic manifestations, like physical symptoms, are never without purpose, and this persistent emergence of conflicting material in myth, dream, and superstition serves as a reminder that the psychic substance is there to be differentiated—trickster can become healer. Jung concludes the discussion with an observation similar to that of Radin, 'As in its collective, mythological form, so also the individual shadow contains within it the seed of an enantiodromia, a conversion to its opposite.'[18]

Recognized as a manifestation of the shadow-trickster phenomenon, the character of Morgan La Fee becomes, if not less complex, at least more comprehensible. Her characteristics embrace the same tension of opposites found in the other prototypes: violence opposed to healing; beauty against ugliness; sexual wantonness against fidelity; a goddess with human passions. She emerges in the dawn of Celtic myth, and, once she finds her way into Arthurian romance, pervades the art and literature of Britain and the Continent from that time to the present, but always in an elusive way. To bring this mass of scattered detail into a coherent relationship, it is helpful to follow the technique of Claude Lévi-Strauss for the structural study of myth. It is founded essentially on the principle that the myth is made up of all its variants, and we should take them all into account.[19] Since myth, like language, exists on both diachronic and synchronic planes simultaneously, its operative value derives from the fact that it explains the present and the past as well as the future, and it is sometimes possible to reconstruct the whole from a fragment or future stages from previous ones.[20] Especially appropriate to an analysis of Morgan is his observation with regard to trickster motifs, that 'mythical thought always works from the awareness of oppositions toward their progressive mediation,' and that it is the role of the trickster to mediate.[21] As we sift through the material, we discover that Morgan's oppositions do not concern ultimate

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problems of life versus death, which so often pervade mythologies, but two very vital problems of living: first, the refinement of the sexual instincts, that is, wantonness transformed into fidelity; and second, the problem not of death but of survival, that is, destructiveness transformed into healing. As we follow her 'transformations,' we shall see how Morgan does, in fact, mediate in these areas by virtue of her many facets.

Roger Sherman Loomis has brought together a great deal of folklore and literary evidence to demonstrate that the Irish Morrígan and the Welsh Modron were probably developments from an ancient Celtic water divinity among the Goidelic and Brythonic Celts who shared a common heritage of legend. Carried to the Continent by Britons in the Anglo-Saxon period, the composite goddess picked up further Gallic Celtic influences, and the name underwent further phonetic change. By the twelfth century the figure had formulated into the legend of Morgan La Fee, and in that form was spread throughout the French-speaking world, and thence back to Britain by Breton conteurs.[22] In the earliest form we would expect to find only the most primitive features, and this proves to be the case when we consider the Morrígan.

There is a well-known incident from the *Tain Bo Cuailgne (The Cattle Raid of Cooley)* which illustrates the Morrígan's uninhibited sexuality and her violent vindictiveness when rejected, side by side with another scene in which she is repulsive and openly hostile to Cuchulainn without being amorous. In the first she is a young woman of 'surprising form' who tells him that she is the daughter of a king and because of his exploits she has loved him. When he repulses her, she threatens to take part against him and does, indeed, carry out her threat, shape-shifting to hamper him in his next conflict.[23] In the second incident, there is no hint of love-making. She is a loathly woman with red eyebrows, driving a gruesome one-legged horse, and engaged in stealing Cuchulainn's cow. When he threatens her, the entire equipage disappears, and Cuchulainn perceives her transformed into a black bird on a branch, once more uttering threats of future shape-shifting to hinder him from victory.[24] On the other hand, in a passage from the *Aided Cuchullin (The Death of Cuchulainn),* the same enigmatic goddess demonstrates devotion in a fruitless effort to save the hero. She hovers over him in the form of a crow, and when he receives his death blow, she flies away.[25] Both the first two incidents take place beside a ford, introducing that closeness to nature which is always manifest in the Morgan myth by an association with water.

From these initial incidents we see the early traits of the trickster taking shape: an intimate relationship with nature illustrated both by the theriomorphic form (the crow) and the connection with water; the mischief-making and shape-shifting; and an uninhibited sexuality accompanied by a ruthless vengefulness. Yet the last episode contains that 'hint of the saviour,' the impulse to save and protect, although it only occurs on the behalf of a warrior whom she loves, not in the form of a generalized benevolence.

The distinctive feature of the Welsh Modron is her even stronger association with water—she often lives under a lake—and with her comes the first reference to healing plants.[26] She too is the daughter of a king and the mother of beautiful twins who are conceived beside a ford. She is not a war goddess, and her 'vengeance' usually consists of taking her wealth (cattle) and returning to her water home if a mortal husband strikes her or breaks a tabu. We do not know much about the earliest versions of Modron, for the details related to her begin to show up in the twelfth century, whereas the earliest redaction of the *Tain Bo Cuailgne* dates back to the eighth.[27] Thus we are seeing her in a form produced by a somewhat higher level of consciousness and reflecting a stronger sense of appropriateness to social order wherein sexual encounter is now linked to the nurture of children.

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The first full-fledged literary versions of the Arthurian tales emerge in the fictionalized 'histories' of twelfth century Wales, such as the *Historia Regum Brittaniae* (c. 1135) of Geoffrey of Monmouth, and numerous slightly later works of his compatriot, Giraldus Cambrensis. Although the historical value of these works is negligible, there is little doubt that the authors drew on a wealth of native legend available to them, and in combination they establish Morgan's supernatural attributes, her healing powers, and her identification with an abode on Avalon (the Isle of Apples, the Fortunate Isle). Subsequent to this development, Arthurian romance burgeoned in every country in Western Europe, reaching its highpoint between 1175 and 1225, fostered in all probability by the international character of the Crusades and by the presence of conteurs in the camps. In this mass of artistic, fictionalized, and often highly imaginative literary output, certain mythic components continue to be identifiable, including the unique character of Morgan La Fee.

It is a tribute to her archetypal nature that no 'composed' romance bears her name as its central figure; and while Loomis has demonstrated that half a dozen or so courtly ladies derive from her tradition,[28] she is too 'unmanageable' to convert into a heroine in her own right. She moves in and out of the stories of other persons, conducting her machinations and almost always carrying with her that aura of 'shadow,' that darker side of self. It would be out of the question to cite all the examples which support this theory, and would merely duplicate scholarship which has already been done. But we can follow essential trends by examining a series of selected examples in which either Morgan appears in her own name or where her presence can easily be detected by means of identifying features such as the black birds or her abode in Avalon.

Morgan's ancient mythic origins assert themselves both in her guise as water sprite, continually associated with fords and fountains, and in her theriomorphic forms such as raven or hawk. In two tales from the Welsh *Mabinogion* ravens appear inexplicably in connection with Owein (Yvain, Iwein, Uwayne). In 'The Dream of Rhonabwy,' while Arthur and Owein play an interminable chess game, Owein's ravens are harassed by a group of Arthur's knights; when Owein gives the command to raise his standard, the ravens gain their full magical powers and dismember Arthur's knights.[29] A reference in 'The Lady of the Fountain' is even more enigmatic. The tale concludes with the apparently irrelevant comment that wherever Owein went and his Flight of Ravens with him, he would be victorious.[30] These references caused some puzzlement among commentators before the Welsh and Irish antecedents had been fully investigated,[31] but when we remember that in one line of tradition, Morgan is the wife of Urien, who 'had possession of her' beside a ford to father beautiful twins, Owein and Morfudd, we recognize her in her role of militant protectress of a loved one.[32] In the incident of the Perilous Ford in the *Didot Perceval,* it is not a son but a lover whom the ravens assist. When Perceval is about to vanquish Urban, he finds himself surrounded by 'si grant plenté d'oisiaus que tous li airs entor lui en fu couvers' (so great a plenty of birds that all the air around him was covered with them).[33] They attack him vigorously, and when he kills one of them she turns into a beautiful dead maiden whom the others bear away. Urban's explanation that they have carried her to Avalon to be healed establishes the presence of Morgan. In isolation these unrelated incidents and bits of information would seem incomprehensible, but seen in the framework of the whole body of legend, they fall into place as parts of the tradition.

In the realm of love, Morgan's wildly contradictory behaviour dramatizes the devastating force of the sexual instinct when it is not channeled. Probably the most distinctive characteristic is the fact that her love is debilitating. When she lures a lover

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to her Isle of Sensual Delight, he loses all sense of time and usually all impulse to return to the ordinary world. This theme occurs in two twelfth-century *lais*, the *Lanval* of Marie de France, and *Guingamor* which, though of doubtful authorship, is of the same period. Guingamor passes three hundred years with his fairy mistress as if it were but three days,[34] while Lanval rides away with the Fay of the Tent never to be heard of further:

Quant la pucele ist fors a l'us
Sur le palefrei, detriers li,
De plain eslais Lanval sailli!
Od li s'en vait en Avalon,
Ceo nus recuntent li Bretun,
En un isle ki mut est beaus.
La fu raviz li dameiseaus!
Nuls hum n'en oï plus parler
Ne jeo n'en sai avant cunter. (II. 638-646)[35]

When the maiden passed before the portal at full gallop on her palfrey, Lanval leaped up behind her! Together they went to Avalon, the Breton tells us, to an isle which is most beautiful. There the noble young people were enraptured. No one heard them spoken of any more, nor do I know anything further to tell of the matter.

Although Marie does not name Morgan, once more it is the abode on Avalon which identifies her. The same type of disappearance into a realm of endless delight occurs in the Perilous Ford incident when a victorious Perceval grants Urban permission to leave with the invisible fay who is still waiting for him: 'Et quant Perceval l'a oï si en commença a rire, e l'en a doné buenement le congié . . . .' (And when Perceval heard that he began to laugh and graciously gave the permission).[36]

In each instance when the knight goes willingly, as do Lanval and Urban, he gains immortal bliss at the price of his humanity. But a new theme is introduced in the Val Sans Retour sequence in the Vulgate *Lancelot*, where the concept of fidelity is interrelated with the concept of human freedom. True to the archetype of the shadow, Morgan bears within each of her detrimental behaviours the seed of its opposite, a redemptive trait; a preoccupation with eroticism is accompanied by its refining counterpart, a preoccupation with fidelity. The two are blended in the Val Sans Retour incident. Morgan is prompted to enchant the beautiful valley when she discovers her unfaithful lover in it with her rival. 'Et pour le grant doel quele en ot . . . si destina au val sa destinee que iamais a nul ior nen isteroit sez amis ne cheualiers qui y entrast aussi por tant quil eust vers amors fausse' (And because of the great grief which she had in it, she devised the destiny for the valley that neither lovers nor chevaliers who entered it should ever go out again if they had been false in love.) It is a valley of blissful ease—'de tels y auoit qui y orent lor amies par amors auec euls' (it was of such a nature that they had their lady loves there with them for lovemaking) along with everything else they could wish for.[37] But in contrast to the 'happy ending' *lais*, there is a yearning for the realities of life, and the knights are not happy because they cannot exercise the prerogatives of human liberty.

A large part of the *Lancelot* is taken up with the deceptions Morgan employs to entice the hero, capture him, imprison him, enchant him, or trick him by fair means or foul to be unfaithful to Guinevere, but all to no avail. For whatever his other shortcomings, Lancelot is inviolably faithful in love.[38] When he finally triumphs over Morgan and liberates the captive knights, she vows an endless enmity toward him which does not abate until that final dénoument when she exposes his guilt to Arthur and brings about the downfall of the kingdom.[39]

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It is on behalf of fidelity, or rather the exposure of infidelity, that some of Morgan's liveliest tricks occur. A good example, which embraces the ironic humour appropriate to the trickster tradition, is the Testing Horn incident in the *Prose Tristan.* Lamorat intercepts a messenger from Morgan who is on his way to Arthur's court with an enchanted horn from which only a faithful woman can drink with ease; if a 'femme infidèle' drinks from it, 'elle répandra fatalement du vin sur elle' (she will inevitably spill wine on herself). Morgan's intent is to expose Guinevere, but Lamorat, who has a grievance against King Marc, invites the messenger to apply the test to Iseut and the other ladies of his court. The plan, like many of Morgan's devices, misfires; so few of the ladies can pass the test—only four among the whole assemblage—that King Marc has to declare the test invalid and grant amnesty, otherwise most of the barons would lose their wives.[40]

Another ameliorating aspect of Morgan's behaviour in love relationships is her surprising willingness to provide horse and arms for a loved one whom she can no longer keep with her. By tracing the transmission of the name, Loomis has established that 'Orva la fee' of Benoit de Sainte-Maure's *Roman de Troie* is none other than Morgan; she gives Hector the fabulous horse, Galatea, even though he has rejected her love, 'Mais ne la voust o sei couchier.'[41] In *Floriant et Florete* Morgan calls herself love and mistress, 'amie et drue,' of the foster son, Floriant, whom she had borne away to her palace as a new-born child; but her maternal generosity prevails when he determines to return to the real world:

> Floriant, fet ele, bien voi
> Que vous departirez de moi,
> S'en sui dolante et corroucie.
> . . .
> Or vous dirai que vous ferez,
> Demain vous ferai chevalier,
> Çaiens a le plus biau destrier
> Qui soit el mont, sel vous donrai.
> Richement vous adouberai, ... (11. 777-779; 784-788)[42]

Floriant, she stated, I see well that you are going to leave me; I am moved and grived by it . . . . Still, I will tell you what you are to do. Tomorrow I will make you a chevalier; you will charge forth on the most beautiful charger in the world which I will give to you; I will dub you regally.

The two incidents serve to combine that seed of protectiveness found in the Morrîgan's defence of Cuchulainn in his final battle, even after he had rejected her love, with the impulse toward the nurture of children which was introduced with Modron.

In reviewing the foregoing evidence we must bear in mind that the ambiguities in Morgan's character are real. They represent the potentiality for a variety of human behaviours, not a consistent set of motivations. They display the extremes of surrender to sensual, and consequently debilitating, eroticism; of love turned to hate, which usually results in frustrated, self-defeating efforts; a love which, in the midst of frustrated desire, can be transformed into a self-effacing concern; and, perhaps, most importantly of all, a testing of fidelity which goads a hero to come to terms with his own integrity. In respect to the last point, we see that Lancelot's fidelity is not only his identifying characteristic, but it serves a socializing purpose; by virtue of his own probity he is able to liberate others.[43]

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A second triad which emerges in the analysis of Morgan La Fee is the dichotomy of destructiveness against healing, mediated by a phase of sorcery in between. In the course of trying to reconcile these opposites, we find different authors giving varying interpretations of her gift of healing. Geoffrey preserves the supernatural element of her shape-shifting and flying, but he offers no hint of evil in her arts. Of the nine sisters who rule Avalon, she is the most beautiful and the most skilled in the art of healing:

> Quarum que prior est fit doctior arte medendi
> Excedit que suas forma prestante sorores
> Morgen ei nomen didicit que quid utilitatis
> Gramina cuncta ferant ut languida corpora curet
> Ars quoque nota sibi qua scit mutare figuram
> Et resecare nouis quasi dedalus aera pennis . . . (11. 918-924)

She who is first of them is more skilled in the healing art, and excels her sisters in the beauty of her person. Morgen is her name, and she has learned what useful properties all the herbs contain, so that she can cure sick bodies. She also knows an art by which to change her shape, and to cleave the air on new wings like Daedalus.[44]

Giraldus Cambrensis, who is trying to present a credible history, minimizes the supernatural elements and elevates Morgan to a noble matron, 'nobilis matrona et . . . dominatrix atque patrona,' the next of kin who performs the last office for her brother when he is carried to Avalon.[45] But poets are not constrained by historic considerations, and most of them endow her arts with an element of magic.

The Vulgate *Merlin* adds necromancy to her practices, 'dastrenomie & dingremance.'[46] Chrétien de Troyes does not evince an interest in the character of Morgan, *per se,* but he mentions in passing that Yvain is healed by an ointment given by 'Morgue le sage.'[47] Hartmann von Aue, on the other hand, in a long digression unique to his version of *Erec,* converts his Fâmurgân into a full-fledged medieval sorceress. She has the powers of the four elements at her disposal, from the dragons of the air to the devils of the fires of hell. She lives steadfastly (firmly, intentionally) in opposition to God, 'si lebete vaste wider gote,' and cultivates her powerful magical knowledge against Christ when the notion dictates it, 'sô krefteclîche liste die si wider Kriste uopte sô des gerte ir muot.' Hartmann contrives to justify the use of her 'phlaster' by a Christian knight not only by the fact that it is in a good cause but by the fact that Morgan has died before the circumstance arises.[48]

The author of the *Huth Merlin* also consigns Morgan to the devil with distressing results:

'Et sans faille elle fu bele damoisiele jusque a celui terme que elle commencha aprendre des enchantemens et des charroies; . . . et elle fu aspiree et de luxure et de dyable, elle pierdi si otreement sa biauté qie trop devint laide, ne puis ne fu nus que a bele tenist, s'il ne fu enchantés.'

She was without fail a beautiful damsel until the time that she began to learn enchantments and magic . . . and she was sucked up by voluptuousness and by the devil; she lost her beauty so completely that she became entirely ugly; and then no one could perceive her as beautiful unless he were enchanted.[49]

The contradictory elements of harming and healing are seen most clearly in Morgan's complex relationship with Arthur. Paton theorizes that the bond between them stems from the fairy mistress theme as it is found in the Cuchulainn-Fand episode and reflected in Arthur's final sojourn in Avalon.[50] This is a likely possibility, for in the tradition which makes Morgan the wife of Lot, she and Arthur have at least one amorous encounter, unwitting or otherwise, which results in the birth of

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Modred.[51] Paton further postulates that Morgan's transformation into a sister is the result of confusion in transmission.[52] But this explanation does not account for the unreasoning nature of her hostility toward Arthur. As the tales move from legend into literature, various authors try to explain this in rational terms, blaming her expulsion from the court, the disruption of her love affair with Guyomar, the killing of Accalon, or her jealousy of Guinevere. But in spite of the rational explanations, the dark side of Morgan's nature continues to emerge, and the author of the *Huth Merlin* probably hits upon the most legitimate explanation 'Morgue sans faille haoit li roi Artu(s) por chou que elle le veoit plus vaillant et plus gracieus que tuit li autre del lignage n'estoient' (Morgan unfailingly hated King Arthur because she saw that he was more valiant and more gracious than all others of the lineage).[53] In other words, she shows the pure hatred of the evil for the good, the destructive capability of the 'shadow' at its least human level.

Her tireless attacks on Arthur's well-being are dispersed throughout the literature, too numerous to recount. One of the most detailed accounts is found in the *Huth Merlin,* which tells of Morgan's efforts to have Accalon use Excaliber against Arthur. Although this passage concerns the love affair with Accalon, we know from the above quotation that her animosity pre-dates this part of the story. The complicated incident includes all the fairy devices reminiscent of Celtic lore—shape-shifting, dwarfs as messengers, sudden transports from meadows to castle keeps, and so on. Arthur is saved only by the intervention of the Lady of the Lake, against whom Morgan is powerless. Although Accalon dies, and Arthur retrieves his sword and scabbard, Morgan saves herself by turning into a stone, and the elusive conflict is sustained for future encounters.[54]

The Morgan of this sequence stands in striking contrast to the gracious and gifted Morgan who receives her wounded brother at Avalon. As the bard Telegesinus relates it in the *Vita Merlini:*

> Et nos quo decuit morgen suscepit honore
> Jnque suis talamis posuit super aurea regem
> Stulta manu que sibi detexit uulnus honesta
> Jnspexit que diu tandem que redire salutem
> Posse sibi dixit si secum tempore Longo
> Esset et ipsius uellet medicamine fungi
> Gaudentes igitur regem commisimus illi
> Et dedimus uentis redeundo uela secundis. (11. 933-940)

And Morgen received us with fitting honour, and in her chamber she placed the king on a golden bed and with her own hand she uncovered his honourable wound and gazed at it for a long time. At length she said that health could be restored to him if he stayed with her for a long time and made use of her healing art. Rejoicing, therefore, we entrusted the king to her and returning spread our sails to the favouring winds.[55]

Those romances which end with Arthur's departure for the Blessed Isle simply assume a beneficent Morgan, as established by the Welsh historians, without elaboration.[56] Sometimes the character seems to be elevated within the progress of a single romance, especially as it draws nearer to Arthur's death. In the Vulgate *Mort Artu* there is a scene of real gentleness and affection between her and Arthur just before the tragic revelation which is to bring about the downfall of the kingdom.[57] Possibly the most exaggerated amelioration of the character occurs in a fifteenth century Catalan romance, *Tirant lo Blanc,* in which Morgan appears at a fiesta in Constantinople to free Arthur from an enchantment. She is accompanied by her maidens, Onor, Castidad, Esperanza (so named because she was baptised in the River

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Jordan!), and Beldad (Honour, Chastity, Hope, and Beauty), and the scene has more the flavour of a medieval allegory than a Celtic myth.[58]

This movement toward the refinement of the character parallels the gradual socialization of the Winnebago trickster. In fact, the scene in the Vulgate *Mort* strongly resembles the final phase of that cycle. Just as Wakdjunkaga cleared the Mississippi valley of those things which 'were molesting people' before his departure to a heavenly home, so Morgan has accomplished her final purpose, ridding the court of the festering ill of infidelity by exposing Lancelot and Guinevere; she, like the primitive trickster, can now turn her back on the court and return to her island paradise.[59]

It is a mistake to assume with Loomis that when myth is transformed into literature the characters lose their psychic force and become the fictional creations of individual writers. He recognizes correctly that in the process of recreation authors tend to rationalize supernatural elements to suit their own tastes and those of their time.[60] This is, in fact, an essential aspect of the adaptation of myths to changing levels of consciousness. But while he is the first to insist that Morgan is 'manifestly a creature of tradition rather than invention,'[61] he minimizes a certain autonomy which the archetypal figure retains, and he is almost belligerent in his denial that the theories of Jung and Freud about the unconscious have any validity for interpreting authors 'about whose conscious aims we know a great deal.'[62] This position disregards the fact that the ultimate source of myth is the human psyche. We are so accustomed to associating myth with the distant past that we think of it as coming to us from outside, from 'somewhere else.' But Jung reminds us that 'neither the moral order, nor the idea of God, nor any religion [in which I include myth] has dropped into man's lap from the outside, straight down from heaven, as it were, but that he contains all this *in nuce* within himself, and for this reason can produce it all out of himself.[63] These mythical formulations are not devised merely to explain natural phenomena, but they serve the infinitely more important purpose of endowing human experience with order and meaning. Consequently, the archetypal character which provides us with potential patterns for behaviour exercises the fascination of the familiar, and to some extent impresses itself upon the author in a certain way, so that no individual author ever singly creates such a character.

We can apply this hypothesis by returning to *Sir Gawain and the Green Knight* where we discover a multi-faceted Morgan still at work, that diverse 'shadow' which stands nearest the threshold of consciousness and which can make itself felt either for the detriment or the salvation of the self. To understand her role in this poem, we must not only act upon the suggestion of Lévi-Strauss to consider the myth in all its versions, but we must acknowledge all the elements which the poet has made use of in the present instance. Whereas scholars early in this century tended to dismiss Morgan as a *dea ex machina,* some more recent ones tend to overinterpret a single aspect of her nature to the neglect of others. For example, while Larry Benson admits the logic of her role as part of the parallel structure in which this poet delights—she is both equal and opposite to Arthur—he categorizes her as evil, and attributes her defeat to the fact that 'evil must always be defeated in the romances.'[64] Charles Moorman, on the other hand, ennobles her almost beyond recognition, designating the poem as semi-allegorical and crediting Morgan with a foresighted effort to forestall the tragic fate which will befall the company of the Round Table if the knights continue in ignorance of the dangers outside the court.[65] Both these views are too fragmented. To deal adequately with the archetypal function of Morgan in this poem, we must remember, as I have suggested earlier, that the ambiguities in her nature are real and that they are

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finally resolved, not by plot relationships between the characters, but in the psyche of Gawain himself.

To accomplish this it is necessary to depart momentarily from a consideration of the characters as cognitive realities and view them as symbols in a configuration, the scattered material from a collective unconscious which must be integrated and transformed in the process of individuation. When we recall that in her most archaic form Morgan was a water deity, we discover that the poet has revealed her manipulations far earlier than has previously been noted; we also must recognize that the ford has a significance far beyond the mythic association of water with natural elements. It is also a boundary, and the numerous significant events that occur beside a ford represent a boundary of consciousness through which an individual must break to recover this deeply buried material.[66]

> At vche warþe oþer water þer þe wy3e passed
> He fonde a foo hoo hym byfore, bot ferly hit were,
> And þat so foule and so felle þat fe3t him byhode. (11.715-717)[67]

At each ford over the water where the wight passed he found a foe before him but monstrous it was, and so foul and fell that he was obliged to fight.

Not only does the connection with the ford persist, but the monstrous foes are clearly characterized as 'ferly' (marvellous, supernatural) and reflect the fact that the Morrígan not only took the form of a crow but also of an eel, a grey wolf, and a white, red-eared cow in her onslaughts against Cuchulainn[68]—in other words, those dark, unnamed fears which beset the emerging personality.

Bercilak, who is the first instrument in Morgan's design in the guise of the Green Knight, displays in that role the churlish, unsocialized version of knighthood which, in Gawain's world, must be refined to correspond with the chivalric ideal. When he appears in his own domain as host, though still prone to laughter, he presents a more gracious version of himself, and Gawain is able to commit to him that loyalty which is to become his identifying characteristic. Though the bargain is made amid much laughter,

> 'Who bryngez vus þis beuerage, þis bargayn is maked':
> So sayde þe lorde of þat lede; þay la3ed vchone . . . (11.1112-13)

'Who will bring wine to seal this bargain?' so said the lord of the house, and they both laughed.

and the point has been brought forward that it, consequently, was not binding,[69] Gawain, nevertheless, seems to regard loyalty to a host as an obligation of honour:

> He cared for his cortaysye, lest craþayn he were,
> And more for his meschef 3if he schulde make synne,
> And be traytor to þat tolke þat þat telde a3t.
> 'God schylde,' quoþ þe schalk, 'þat schal not befalle!' (11.1773-76)

He cared for his courtesy lest he were a boor, and more for the disaster to himself if he should commit a sin and be traitor to the knight who owned the house. 'God protect me,' said the man, 'that shall not befall!'

The disaster to himself seems to reside in the fact that he would betray the trust of a host, not primarily in the venial nature of the sin which would constitute the betrayal. Thus, through his encounter with the Green Knight-Bercilak entity, Gawain begins to integrate his own traits as a knight. He rejects boorishness and places loyalty even above courtesy itself when only courtesy in love-making is at stake.

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The potential for a more intense conflict is found in the dual aspect of the trickster figure as it is set forth in the characters of the two women, the awareness of the dark and loathly against the equally disastrous impulse toward blissful ease. Just as we saw a merging of two ancient goddesses, the Morrígan and Modron, to form the traditional Morgan, so here we see a splitting apart of the character to serve two purposes. Laura Hibbard Loomis has observed this phenomenon and describes it well:

. . . as we have seen . . . the splitting of Morgain's personality into two selves in the Vulgate *Lancelot.* The author of *GGK,* apparently familiar with this older dichotomy, has effectively contrasted the goddess, grown old and wrinkled, with the young beauty who is at once Morgain's other self and agent, but who has also a personality of her own.[70]

The poet seems to wish to impress this affinity on us by means of his description. The two are not fully depicted in separate stanzas, but are embraced in one with a carefully balanced contrast of traits, like the two sides of a coin, as it were:

Bot vnlyke on to loke þo ladyes were,
For if þe ȝonge waatz ȝeþ, ȝolȝe watz þat oþer;
Riche red on þat on rayled ayquere,
Rugh ronkled chekez þat oþþer on rolled;
Kerchofes of þat on, wyth mony cler perlez
Hir brest and hir bryȝt þrote bare displayed,
Schon schyrer þen snawe þat schedez on hillez;
þat oþer wyth a gorger watz gered ouer þe swyre,
Chymbled ouer hir blake chyn with chalkquyte vayles,
Hir frount folden in sylk, enfoubled aqyere,
Toreted and treleted with tryflez aboute,
þat noȝt watz bare of þat burde bot þe blake broȝes,
þe tweyne yȝen and þe nase, þe naked lyppez,
And þose were soure to se and sellyly blered;
A mensk lady on molde mon hir calle,
for Gode!
Hir body watz schort and þik,
Hir buttokez balȝ and brode,
More lykkerwys on to lyk
Watz þat scho hade on lode. (11. 950-969)

But those ladies were unlike to look upon, for if the young one were fresh, withered was the other; pleasant red was set [on the cheeks] of one, while wrinkled cheeks hung loosely on the other; kerchiefs with many clear pearls adorned the one; her bright breast and throat, bare displayed, shone brighter than snow that falls on hills; the other clothed her neck with a gorget, chalkwhite veils covered her black chin, her forehead enfolded in silk, muffled everywhere, meshed about with embroidered edge and adornment, so that nothing was bare of that lady but the black brows, the two eyes, the nose, the naked lips, and those were sour to see and exceedingly bleared. An honored lady on the earth one might call her, before God! Her body was short and thick, her buttocks round and broad; more pleasant to look upon was the one she was leading.

The loathly dame is, of course, the moving force behind the whole experience, representing that nature-bound, compulsive instinctuality from which the libido must be liberated. It is significant that she is swathed and virtually covered, for Gawain has already moved beyond that undifferentiated phase of consciousness; her efficacy is waning, what remains perceptible has no appeal. The fact that she can still be referred to as an 'honoured lady' in the house is a tribute to her original force. But it is in her guise as temptress that she will make a final effort, not with beast and ferlies, but with subtle sophistication, to bring about Gawain's downfall. For as Jung points out in his discussion of *Parsifal,* as the opposites are united on a higher plane, not only must sexual activity, along with all other activity, be regulated, but so must the attitude

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towards sexuality.[71] That there is a plot to lure Gawain to spiritual destruction by means of uninhibited sexual indulgence is first indicated by Bercilak's instruction to him:

> ȝe schal lenge in your lofte, and lyȝe in your ese
> To-morn quyle þe messequyle, and to mete wende
> When ȝe wyl, wyth my wyf, þat wyth yow schal sitte
> And comfort yow with compayny. (11. 1096-99)

You must linger in your bed and lie in your ease tomorrow during mass time, and come to meat when you will, with my wife, that shall sit with you and comfort you with company.

Humourous though the seduction scenes are, the gravity of the temptation should not be underestimated. That the temptation to sin is both genuine and intentional is stated:

> þus hym frayned þat fre, and fondet hym ofte,
> For to haf wonnen hym to woȝe, what-so scho þoȝt ellez . . .
> (11. 1549-50)

Thus that noble lady put him to the test and tempted him often, to have won him to woe [harm, injury], whatever else she had in mind.[72]

Gawain senses the danger to his soul, for he crosses himself before he speaks to her on the first morning: 'And sayned hym as bi his saȝe þe sauer to worthe, with hande' (And crossed himself as if by so saying with his hand he might become the safer) (11. 1202-3). A somewhat banal appeal to the members of the Trinity constitutes a stock vocabulary in the game of courtly love, but when Gawain prays in earnest he does it silently in his own mind, as we have seen in line 1776, 'God schyld.' But just as the temptation is real and deliberate, and his awareness of danger equally acute, it must be recognized that he is also genuinely tempted, otherwise his success would be the less. 'Gret perile betwene hem stod, Nif Mare of her knyȝt mynne' (Great danger stood between them if Mary had not minded her knight) (11. 1768-69); and

> þat prynces of pris depressed hym so þikke,
> Nurned hym so neȝe þe þred, þat nede hym bihoued
> Oþer lach þer hir luf, oþer lodly refuse. (11.1770-72)

For that high-born princess pressed him so continually, pushed him so near the limit, that it behoved him either to accept her love or refuse it offensively.

This confrontation occurs on the third morning, which is necessarily the high point of the sequence. The poet's architectonics are at their best in Section III, and sheer entertainment reaches a peak in the alternation between the elaborately described hunting scenes and the skillfully executed love game which is played out in the chamber. But a climactic point must be reached, and on the third morning the seduction reaches a critical stage for Gawain. Although at the outset of the romance, the rendezvous at the Green Chapel might have seemed the more crucial of his challenges, it is in the bedroom that he reaches his true apotheosis, defending his body, his soul, and his knightly ideal. At this point, the precedent of the *Roman de Troie* and *Floriant et Florete* makes the gift of the girdle fully comprehensible. In those romances we were able to observe how the fairy mistress (the temptress), faced with the frustration of her aim, suddenly turns protectress and provides her loved one with some type of magical aid. For Hector it is an enchanted horse; for Floriant, not only a

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horse, but the new-found powers invested in him by his knighting. For Gawain, it is a supernatural 'lace' which will protect him in a situation where neither a horse nor the accoutrements of a chevalier would be of any avail. Because of the courtly *druerie* the scene is necessarily attenuated, but if we follow the development carefully, we discover that the lady's reversal is just as abrupt and unexpected as the same behaviour on the part of Morgan in the analogues. She yields to defeat when Gawain convinces her that it is the gravity of his quest, not fidelity to a lady, which makes him refuse her:

> 'þat is a worde,' þuo þ þat wy3t, 'þat worst is of alle,
> Bot I am swared for soþe, þat sore me þinkkez.
> Kysse me now comly, and I schal cach heþen,
> I may bot mourne vpon molde, as may þat much louyes.'
> Sykande ho swe3 doun and semly hym kyssed,
> And siþen ho seueres hym fro . . . (11. 1792-97)

'That is a word,' said that creature, 'that is worst of all, but I am answered truthfully, and that grieves me sorely. Kiss me gently now, and I shall go hence. I can but mourn upon the earth as a maiden that loves much." Sighing she leaned down and kissed him fairly and severed herself from him . . .

In the subsequent banter about gift-giving, Gawain is adamant so long as the gifts in question are love tokens, but when it becomes a question of life itself, he ponders the offer. Although the concealment of the lace is often called into question, his acceptance of it is never challenged very seriously. The reader tends to agree with Gawain, 'My3t he haf slypped to be vnslayn, the sle3t were noble' (Might he have slipped to be unslain, the slight [means, device] were noble) (1. 1858). Bercilak, himself, later concurs with this lenient judgement when he says,

> 'Bot þat watz for no wylyde wereke, ne wowyng nauþer,
> Bot for 3e lufed your lyf; þe lasse I yow blame,' (11. 2367-68)

'But that was for no wily deed or for wooing either; for that I blame you the less.'

In other words, a primal instinct had been called into play, and as an aspect of Gawain's positive affirmation of life his action is commendable rather than otherwise. Although this phase of the romance poses knotty problems for the Christian theology in which it is cast, psychologically it is not problematical at all. The sudden access to 'magical' power represents that sudden freeing of energy which occurs when the individual has brought profoundly threatening instinctual drives under control; the 'temptress,' nature-bound sexuality, retreats, and the hero feels a burst of confidence as if he were astride a powerful horse or had received the accolade of knighthood, or as if he were wearing a protecting talisman—in short, he feels that nothing can harm him because of his own inner freedom. Gawain's experience closely parallels that of Parsifal as Jung describes it, although the purposes of the two knights are not identical:

> Parsifal rescues the libido from the state of restless, compulsive instinctuality, in the first place because he does not succumb to Kundry, . . . The death of Kundry may be taken as the liberation of the libido from its naturalistic, undomesticated form, which falls away as a lifeless husk, while the energy bursts forth as a new stream of life in the glowing of the Grail.[73]

The fact that Gawain has been supine throughout the entire ordeal is symbolic in itself. Jung says further of Parsifal, 'His seduction by Kundry was a symbolic act, showing that it was not sexuality that dealt him his wound so much as an attitude of nature-bound compulsion, a *supine* [italics mine] submission to the biological urge.'[74]

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This is the danger which Gawain has averted, and his triumph is reflected in the feeling of exhilaration which lasts throughout the day:

> And syþen he mace hym as mery among þe fre ladyes,
> With comlych caroles and all kynnes ioye,
> As neuer he did bot þat daye, to þe derk ny3t,
> with blys. (11. 1885-88)

And afterwards he made himself as merry among the noble ladies with comely caroles and all manner of joy, as he had never done except for that day, with bliss, until the dark night.

Gawain's self-realization can be measured by the way in which the two principal figures (the dual Morgan) simply 'dissolve' after he has come to terms with himself. The lady walks out of his chamber and is seen no more except insofar as she might have been one of the 'fre ladyes' with whom he danced caroles:

> Thenne lachchez ho hir leue, and leuez hym þere,
> For more myrþe of þat mon mo3t ho not gete. (11. 1870-71)

Then she takes her leave and leaves him there, for more pleasure from that man she could not get.

The dissolution of Morgan's force is illustrated in Bercilak's jovial invitation following the farcical beheading test:

> þerfore I eþe þe, haþel, to com to þyn aunt,
> Make myry in my hous . . . . (11.2467-68)

Therefore, I urge you, knight, come to thy aunt, make merry in my house.

However malign her earlier intent might have been, 'his aunt' apparently bears no ill-will in the wake of her defeat. Once more we witness the reality of Morgan's ambiguity.

We must accept that the malice had been in earnest prior to this time, that is, the darker side of Gawain's own 'shadow' working to his detriment. But as we have noted elsewhere, especially in the case of Lancelot, it is the instigation of evil that in the end effects the salvation of the hero; the test presses him to integrate his own best impulses, loyalty, fidelity, or courtesy. As he achieves this, the recollection of the darker side dims because it is no longer viable; it has undergone an enantiodromia, a transformation into its opposite. This type of transformation is dramatized symbolically in the final disposition of the green lace from a mark of shame to a badge of honour. In the final stanza Gawain designates it as his 'token of vntrawþe' (1. 2509) (sign of his dishonour), but his fellow knights think otherwise. They not only agree to wear the same green sash but proclaim 'And he honoured þat hit had euermore after' (1. 2520) (And he who had it should be honoured for evermore).

Thus in his personal evolution Gawain has accomplished what the Winnebago Wakdjunkaga accomplished in a less sophisticated way; he has come to the realization that certain types of behaviour (lustfulness, disloyalty, cowardice) would violate the values of his world and have a detrimental effect on all its members by bringing shame to them; consequently 'at the end of his activities a new figure is revealed to us and a new psychic orientation and environment have come into being.'[75] Gawain has grown up, and we have grown up with him, because 'what happens to him happens to us.'[76]

The question arises in critical circles as to whether an in-depth mythic study of this type enhances our appreciation of a work as literature. The simple answer is that

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anything that illuminates enhances appreciation. But to assess its usefulness fairly, it is necessary to be as explicit as to what a mythic interpretation does not do as to what it does. It does not always purport to deal with conventions or stylistics (although on occasion this is possible). This study does not serve the same purpose as Benson's review of art and the romance tradition in *Sir Gawain;* nor is it in any way at odds with Marie Boroff's intensive analysis of the prosody.[77] It probes profound areas of reader response in an effort to illuminate certain deeply intuited feelings which might otherwise remain a puzzle or even be out of harmony with the work as a unified whole. C. S. Lewis argues that an author not only invokes but controls those feelings by his power to 'show,' to 'infect,' and to 'constrain,' and that when a myth scholar such as R. S. Loomis perceives an 'astonishing disharmony,' the scholar is, in effect, saying 'Here is a great deal of shockingly bad fiction.'[78] But Lewis speaks from a clearly limited point of view. He implicitly denies the entire body of Jungian theory when he claims that 'We do not know what it felt like' when certain myths were told and certain rites enacted; that the 'world-old religion . . . eludes us in all but its externals.'[79] He draws heavily on his own (probably unique) experience of literature for evidence, but he does not grant the same luxury to Loomis, John Speirs, and Jessie L. Weston. Lewis concedes grudgingly that 'Anthropology increases the sensibility, and even the attention, of certain readers,'[80] but it is unlikely that he would accept what is a fundamental argument in the foregoing discussion—that a mythic character does, indeed, make a certain impression on an author which must be reckoned with and which does account for what Loomis has referred to as 'absurdities' or 'irrational freakish features.'[81]

There is no better case in point than *Sir Gawain and the Green Knight.* If we evaluated it in Lewis's terms of author competence, we should have to take off points because the poet did not 'show' his plot elements effectively. Yet no one thus far has seen fit to call this a 'shockingly bad piece of fiction;' they have seen it, rather, as a splendid piece of literature with a perfectly evident flaw which has distracted the attention of scholars, critics, and a good many readers for decades. But this flaw is dissipated when we become fully aware of the strange potency of Morgan's character and its appeal for us. The action falls into place, and if our full comprehension comes in retrospect, this is in keeping with human experience. Writing as he did in the French tradition,[82] the *Gawain* poet no doubt relied on his audience having an acquantance with the character; but he also let her go her own way, wreaking havoc as it were, but all to a good end.

Stephen Manning has posited that his psychological interpretation does not contradict D. W. Robertson's views about the nature of medieval literature, but actually supports them by exploring the exemplary nature of Gawain's experience.[83] While I have departed from Manning's schema, I heartily endorse his argument. I would go so far as to say that the discussion in the preceding pages actually supports the position of those critics who stand at the farthest remove from mythic criticism—those who see the characters in this poem as believable people and rejoice in the humour, the joy, and the fun of the Christmas festivities. R. H. Bowers is particularly brisk and to-the-point in his effort to retrieve the 'delight' of the poem.[84] But this 'delight' is perhaps reinforced by the Jungian reading more than he might have supposed, for it is Gawain's 'relatedness,' his return to a social world filled with laughter, which climaxes his experience.[85]

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Jung's concluding comments in the 'Trickster' essay apply in an almost uncanny way to the conclusion of the poem by pointing out that 'In the case of the individual, the problem constellated by the shadow is answered on the plane of the anima, that is, through *relatedness'* [italics mine].[85] It would require another paper to discuss Gawain's orientation to his anima and his animus; but 'relatedness' is precisely what he has accomplished at the end of this adventure. He has mastered and synthesized the forces of the shadow within his own nature, and by virtue not only of his courage, loyalty, and courtesy, but by his painful confrontation with human frailty (accepting the lace, flinching at the first blow), he has discovered himself to be fully a member of the human race. His fellow knights good-humouredly embrace him in it. They laugh at him as they would laugh at themselves, and their pledge to join him in wearing the lace is a pledge to join in a common humanity.

Department of English
Eastern Kentucky University, Richmond, Kentucky

NOTES

1. Stephen Manning has also written 'A Psychological Interpretation of *Sir Gawain and the Green Knight,' Criticism,* 6, No. 2 (1964); rpt. in *Critical Studies of Sir Gawain and the Green Knight,* ed. Donald R. Howard and Christian Zacher (Notre Dame, Ind.: Notre Dame Univ. Press, 1968), pp. 279-294; however, Manning adopts a different schema and does not pursue the character of Morgan La Fee in the way that I propose to do.
2. J. R. Hulbert, 'Gawain and the Green Knight,' *MP,* 13 (1915-16), 454.
3. G. L. Kittredge, *Gawain and the Green Knight* (Cambridge, Mass.: Harvard Univ. Press, 1916), p. 132.
4. Carl Gustav Jung, 'On the Nature of the Psyche,' trans. R. F. C. Hull, *The Collected Works,* Bollingen Series XX (Princeton: Princeton Univ. Press, 1969), VIII, 226 f.
5. Jung, 'Instinct and the Unconscious,' *C.W.,* VIII, 131; 129-135.
6. Jung, 'Analytical Psychology and *Weltanschauung,' C.W.,* VIII, 376.
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39. Sommer, VI, 239-241.
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65. Charles Moorman, 'Myth and Mediaeval Literature: *Sir Gawain and the Green Knight,*' in *Sir Gawain and Pearl: Critical Essays,* ed. Robert J. Blanch (Bloomington, Indiana: Indiana Univ. Press, 1966), pp. 230-231. It should be noted that early in his essay (p. 211) Moorman identifies Jung as 'the disciple of Freud,' a comment so incomplete and misleading as to call into question the validity of his article.
66. I am indebted to Peter Alderson Smith, University of Arizona, for calling my attention to the significance of the ford as boundary in a private conversation. December 1981.

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72. Tolkien, Gordon, n.p. 116; although these editors gloss *"woȝe"* to mean 'woo,' they comment on the fact that it might derive from OE *"woh"* and still have in the fourteenth century the meanings indicated in my translation.
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74. Jung, "Type Problem," p. 219.
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76, Radin, p. 169.
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79. Lewis, in Howard and Zacher, p. 63.
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